Peninsula Europe
The High Grounds
by
Helen Mayer Harrison
Newton Harrison

Peninsula Europe

Published by
Helen Mayer Harrison and
Newton Harrison

Designed and produced by
Reschke & Steffens, Berlin
Printed by
Mercedes Druck, Berlin

© 2001 by the authors.
All rights reserved.
No part of this Publication may be
reproduced, in any form or by any
means, without prior permission.

Acknowledgements

First and foremost we wish to thank the Schweisfurth Stiftung without whose help in all ways this work might never have happened. We would like to thank Dr. Franz-Theo Gottwald,who hunted us down and coaxed us into writing »Grüne Landschaften-Vision: Die Welt als Garten«, and the staff at the Stiftung, particularly Christa Thomas who has nursed this project all the way along its path.

We would like to thank Dr. Elmar Zorn, Curator of Art for the BUGA 2001 Potsdam GMBH, who organized this exhibition as part of the program for his ongoing support and The City of Potsdam and Brigitte Faber-Schmidt, Associate Director of Culture for the City.

We would like to acknowledge the major support for the actual making of this exhibition that came from the Deutsche Bundesstiftung Umwelt of Osnabrück and the EU-Commission Directorate – General Education and Culture Unit C2 – Culture: Policy and Programme, who with matching grants from the Buga 2001 Potsdam GmbH and the Enwicklungsträger Bornstedter Feld GmbH and the Ludwig Forum of the City of Aachen, Kasteel Groeneveld, National Center for Forest, Nature and Landscape in Baarn, The Netherlands and Les Abbatoirs, the Museum of Modern and Contemporary Art at Toulouse, who have all together funded this work and made it possible for it to travel.

And the support and friendship of the members of the scientific community who have collaborated with us very creatively. In a number of cases their original work either informs some of the pieces in this exhibition or is cited directly, as in the case of Dr. Mario Broggi. Euronatur was our scientific partner and they lent us the services of Dr. Martin Schneider-Jacoby with whom we have worked for many years. His own work figures prominently, but less obviously, Dr. Schneider-Jacoby also functioned in a critical sense throughout the development of our own work. Prof. Dr. Georg Grabherr, Director, and his colleagues Dr. Michael Gottfried and Dr. Thomas Dirnböck, of the Department of Vegetation Ecology and Conservation Biology, of the Institute of Ecology and Conservation Biololgy of the University of Vienna contributed their original work on the Greenhouse Effect and the drain basin that supplies the drinking water to the city of Vienna. They also took the time to deepen our understanding of the issues they were working with. Dr. Wilhelm Barthlott, Director of the Botanical Institute and the Botanical Gardens of the University of Bonn, has been a consultant for this work and a number of our earlier works over the years and his global biodiversity map is part of this exhibition.

Finally, there are the members of the Harrison Studio/ Berlin, Heino Goeb and Mario Schmidt, artists in their own right, who collaborated with us in the making of this work of art and Aram Barthol, a young architect, who contributed to the computer design work, and Petra Hertwig who helped us to organize the opening and manage the conference. We owe thanks to Eric Supporo and Phillipe Larincq of Act'Image who designed with us and then produced the majority of the unusual mappings and researched the big numbers needed. Our translator was Cornelia Walter with emergency translations by Reinhold Tyrach and Margitt Lehbert. And also, from the past, the trio Prof. Dr. Dieter Ronte, Dr. Elmar Zorn and Mr. Thomas Sprengel of Kultur Konzepte Sprengel who sat together with us in Ronte's office at the Kunstmuseum Bonn when we presented the first germs of the idea of a European project and offered initial support by forming a working group to assist in presenting these initial ideas at the Kunstmuseum Bonn.

DBU Deutsche Bundesstiftung Umwelt

Bildung und Kultur
Kultur 2000

Schweisfurth-Stiftung

EURONATUR

POTSDAM

Entwicklungsträger Bornstedter Feld
Treuhänder der Stadt Potsdam

potsdam bundes gartenschau 2001

Kasteel Groeneveld Baarn

les Abattoirs

LUDWIG FORUM für Internationale Kunst

Table of Contents

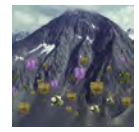
Peninsula Europe as the Centre of the World

Seeing, Thinking

From a Bird's Eye View

Sitting around the Table
Map: Prof. Dr. Wilhelm Barthlott et al.

Where It Can Be Seen That a Tree Farm Is Not a Forest
Forest floor photos: Dr. Trygvie Steen



Three Views on the Greenhouse Effect
Mt. Schrankogel Project – Dr. Michael Gottfried, Dr. Harold Pauli, Prof. Dr. Georg Grabherr

The Garonne Watershed
If Not There, Then Elsewhere

The Oder Watershed
A Ring of Many Floodplains

The Sava/Drava/Mura Watersheds
Beginning and Continuing and Continuing…
Photos, map and drawing: Dr. Martin Schneider-Jacoby

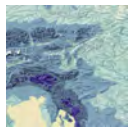
The Rhine Watershed
Adapted from »Neues Leben für den Alpenrhein« by Dr. Mario Broggi

A Little Story about Drinking Water

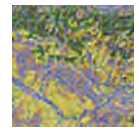
The Mulde Watershed
The Watershed within the Watershed

The Vienna Watershed
A Model
Photography and maps: Dr. Thomas Dirnböck

So Who's Attending to the Connectivities?

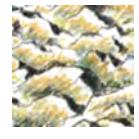


Thinking about Water, Big Numbers and Old Problems



More on Big Numbers and a Proposal

In Search of the Icon



The Icon, Plain and Simple

Resumé

We see Europe as including the Scandinavian countries, the Baltic countries, the Russian plain even extending to the Ural Mountains, Great Britain and the other islands, each with their distinct geophysical properties. However »Peninsula Europe« focuses on the geophysical perception of the heartland of Europe, which is seen as a peninsula extending from the Eurasian continent. One definition of a peninsula is »a body of land that is almost an island«. The European peninsula is clearly surrounded by water on three sides making it almost an island. However, it can be seen as surrounded by water on the fourth side when the eastern boundary is determined by the Vistula River flowing north from the Carpathians to the Baltic Sea and the Dnestr flowing south to the Black Sea. These rivers do not themselves quite meet, but their tributaries are separated by only about 30 kilometers. However, their waters meet in the massive wetlands to the east on the Russian plain, marking a water boundary.

Seen this way, a vast coherent peninsula emerges with water determining its boundaries. The salient features of this landform are the complicated, involuted high grounds formed by the Pyrenees, the Alps, and the Carpathians with the addition of the Apennines and the Dolomites and the French Massif Central, as well as the lesser high grounds such as those of Spain. When this extended array of ridges and drain basins are looked at as a salient feature, an incredibly diverse and complex terrain, encompassing a far greater variety of habitats in a compact space than almost anywhere else in the western world, can be seen. This geophysical complexity has permitted great biological and cultural diversity. The possibility for entityhood for »Peninsula Europe« arises once there is a defining boundary for its physical terrain. Then entityhood could be seen as the acknowledgment of the emergent patterns that could group and cluster and feed value into each other, creating domains of stability thereby.

The primary salient feature of this cultural landscape of everybody's creation is that it now exists with few of its original ecological sites remaining. Looking at Peninsula Europe as a cultural landscape, the overproduction of sameness emerges as a dangerous, potentially de-stabilizing pattern. There is mono-cultural farming obvious in the vast fields of single crops, mono-cultural forestry obvious in the vast plantations of pine. There is sameness in the productions of goods by the international companies, in the productions of media by the multinationals and sameness in many once diverse cultural activities and forms.

We see all this leading to the eventual loss of bio-diversity, cultural diversity and ultimately cultural identity. »Peninsula Europe« proposes an alternative future. We apply the metaphor of the loved and nurtured personal garden to the European landscape. A garden that is potentially sustainable, prosperous, diverse, needing caring, tending and protecting, with the personal garden, the public park and the historic, or in some places prehistoric, less modified landscapes offering alternative visions.

The image that is transformed into an iconic array is that of the peninsula which with its incredibly varied terrain has become the heartland of Europe. The iconic array will envision this whole terrain as a cultural landscape capable of transforming itself into a stability domain. This domain becomes viable on the basis of a multitude of integrated feedback loops and interconnectedness through networks and hierarchical structures, all initially symbolized by that iconic array that is self-sustaining. And which, like even the simplest cell, can take into itself what sustains it and avoid what does not.

Thus we are led to the notion of developing a Trans-European discourse on the nature and evolution of its own future well being. The discourse itself would, we believe, result in the concept of a Peninsula Europe as a stability domain gaining the broad understanding and acceptance that is a precondition for envisioning, and thereafter building, trans-European entityhood. Our process enacts one aspect of how a complex discourse like this works. This is by a process we call conversational drift, where the conversation of place drifts from speaker to speaker or community to community within a given milieu.

The outcome of this, over time, would be the emergence of a complex, bio-diverse life web, the restoration of the conditions that generate clean water and a food-producing system that would generate rather than destroy topsoil and where the harvest would preserve the system. It would lead to systems for the production of goods that were responsible for their own wastes, and cultural support systems, place by place, that all together countered the loss of identity and the proliferation of sameness.

In effect we are talking about nothing less than generating a vast public discourse on the value and necessity of directly addressing the continuing co-evolution of biological diversity and cultural diversity much to each other's advantage.

Toward these ends we offer a tentative fiscal proposal wherein one percent, or approximately $75 billion € of the gross transnational product of the European peninsula which is over 7,8 trillion €, would be set aside. Half would go to the support of the cultural diversity that mass media and mass production mitigate against, the other half for enhancing the biological diversity that »Business as usual« in so many sections, has been destroying. The EU or some other pan-European entity might administer these funds. The icons themselves, as they develop over time, might be suggestive of how to disperse them.

Ultimately, we believe that a scale barrier needs to be overcome so that the problems at issue are addressed at the scale in which they exist in the cultural landscape as a whole. We see this as achievable by an interaction and collaboration between the hierarchical processes that are represented in institutions where resources flow from the top down and the self-making properties that are implicit in networking, that happens, place by place, when groups spontaneously organize themselves to achieve common goals.

Is Peninsula Europe at a bifurcation point?
At a point of change and self-transformation?
After all, from the Romans through the Middle Ages
through the Renaissance
the Enlightenment
from Modernity
to the Now,
that territory we call Europe
has many times rebuilt its landscape
economically
politically
culturally.
It has rebuilt its belief systems
and rebuilt its ecosystems.
Now we imagine a new set of emergent properties
suggesting this is indeed a bifurcation point in a state of becoming
a point of reorganization of its own complexities
into a new form of entityhood.
If so
Peninsula Europe becomes the center of a world.

Peninsula Europe moves towards entityhood
when a many leveled trans-European discourse
on the nature and development
of its future
moves past fragmentation.

Peninsula Europe moves toward entityhood
when its boundary conditions become
more permeable
to what it understands
as contributing to its well being
and
less permeable
to what does not.

Peninsula Europe moves towards entityhood
when its discourse
can focus on the carrying capacity of its terrain
for industry, farming, fishing
information production
and cultural divergence.

Peninsula Europe moves towards entityhood
as it transforms its wastes
into that which is useful and valuable
while successively reducing the wastes
that are damaging to itself
and when
its organic waste disposal
becomes a vast topsoil regenerating system
insuring green farming
remodeling its food production systems
on natural systems

Peninsula Europe moves towards entityhood
when its river systems, estuaries, ocean edges,
forests wetlands, meadow lands and eco-corridors
are valued sufficiently
and enabled to co-join
into a complex biodiverse life web
self-sustaining in nature
an eco-net of the whole
and its highground, grassland, forest communities
contribute ecological redundancy, continuity and mass
at a continental scale.

Peninsula Europe moves towards entityhood
when its diversity of cultures is protected
and they are valued for themselves
and are encouraged to be seen as self-creating entities
adding improvisation and creativity
diversity and uniqueness to the cultural web.

Entityhood happens when each part feeds value to the whole
and the whole complicates itself
following the natural laws of self-organization
and creating a complex many part identity.

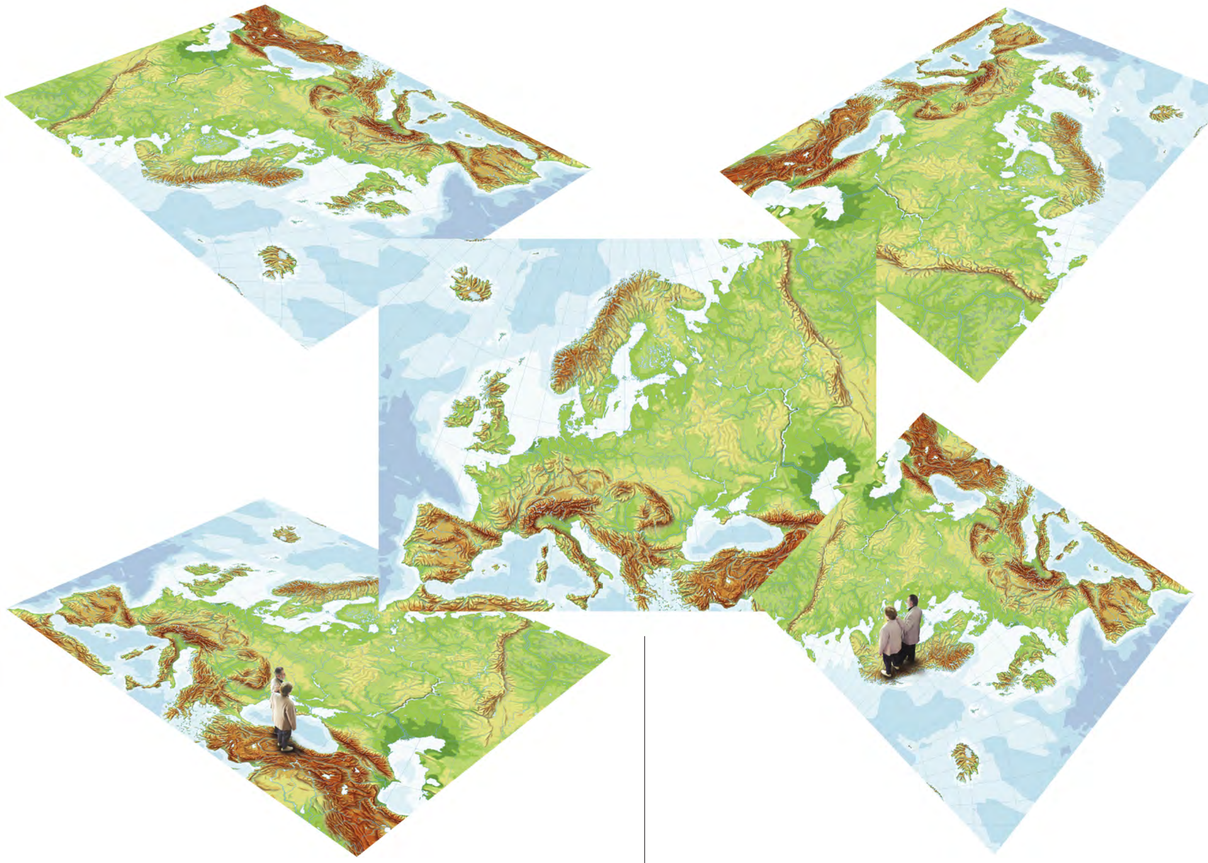
Seeing

Seeing
The geophysical heartland of Europe
As a peninsula
Extending from the continent of Eurasia
With ocean boundaries
Cojoined by the Dnestr and Vistula Rivers
separating it from the the Russian plain
making it almost an island

Peninsula Europe
Contemplating its domain
The high grounds emerge
As both pattern and icon

Thinking

Contemplating the pattern
Reflecting on the properties of its
domain
I said,
»It's an array of drain basins cradled by the moun-
tains
formed by the pouring forth of the rivers
that begin in the high grounds.«
You said,
»Most of Europe's water begins there.«
I said,
»If the forests were left to re-grow
and the grasslands released from overgrazing
Then the resulting bio-mass
Could help to purify
The outpouring of water.«
And you said,
»Then bio-diversity ribbons again can grow
across the high grounds from the Pyrennees
to the Carpathians
I asked,
»Where would you begin?«
And you said,
»Where the terrain permits and the will exists
Choose your mountain.«



From a bird's eye view
no matter which way you look
the forms of the Russian plain
are distinct and separate from
those of the European peninsula.

Continuing to look
the heartland of Europe is surrounded by waters
with its eastern boundary
divided from the Russian plain
by the Dnestr River
flowing south from the Carpathians down to the Black Sea
and with the Vistula flowing northward to the Baltic.
These rivers form a boundary
leaving a physical land connection to the Russian plain
of perhaps only thirty kilometers.

Focusing on the Peninsula alone
the high grounds emerge as figure
the lowlands as field
the waters as frame.

We were sitting around a library table
at the Botanical Institute
reflecting on their new global bio-diversity map.
The company was varied and interesting
a geographer, several botanists
the Director of the Institute
a landscape architect and ourselves.
The question at issue was
Is there a way in which their study can shed light
on the Peninsula Europe Icon.

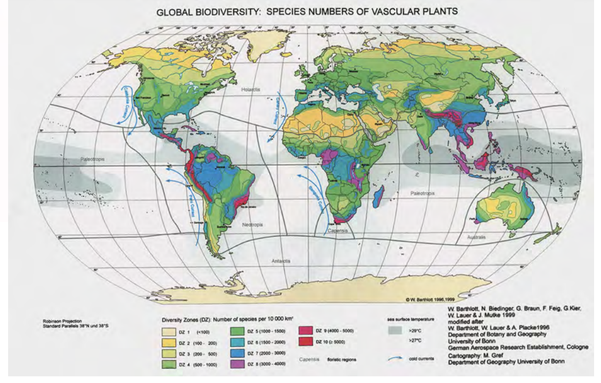
He said
The map is coarse-grained
as it estimates the bio-diversity among plant life
in 10,000 kilometer square increments
as the measurement was based
on a 100 kilometer by 100 kilometer grid.

You said
What a massive work
and asked if it was not problematic
as you could imagine extreme bio-diversity
represented by numerous exotic species
inhibiting or damaging local ecosystems.

He said
Yes bio-diversity could be seen as problematic
if seen as a value in itself
without being considered in the context of local ecosystems
but this work supplied basic data for others to work from.

I said
Imagine what might be discovered doing such a study
on a ten by ten or hundred square kilometer grid
on the highgrounds.

He said
That was one of the objects of this exercise.



Where it can be seen
that a tree farm is not a forest

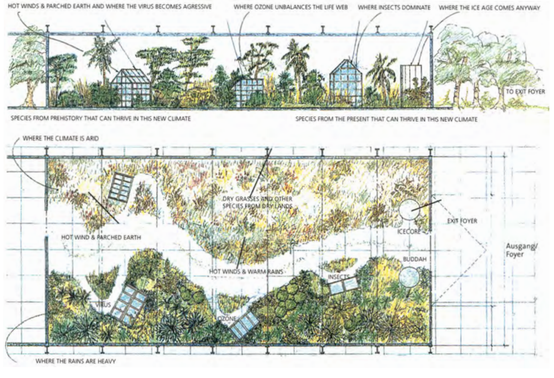
Where it can be seen
that a tree farm floor is not
a forest floor

Where it can be seen
that a tree farm can transform itself
into a succession forest even at the
parking place outside of Potsdam.

GREENHOUSE EUROPE:
The Garden Of Hot Winds And Warm Rains
A work by Newton Harrison and Helen Mayer Harrison

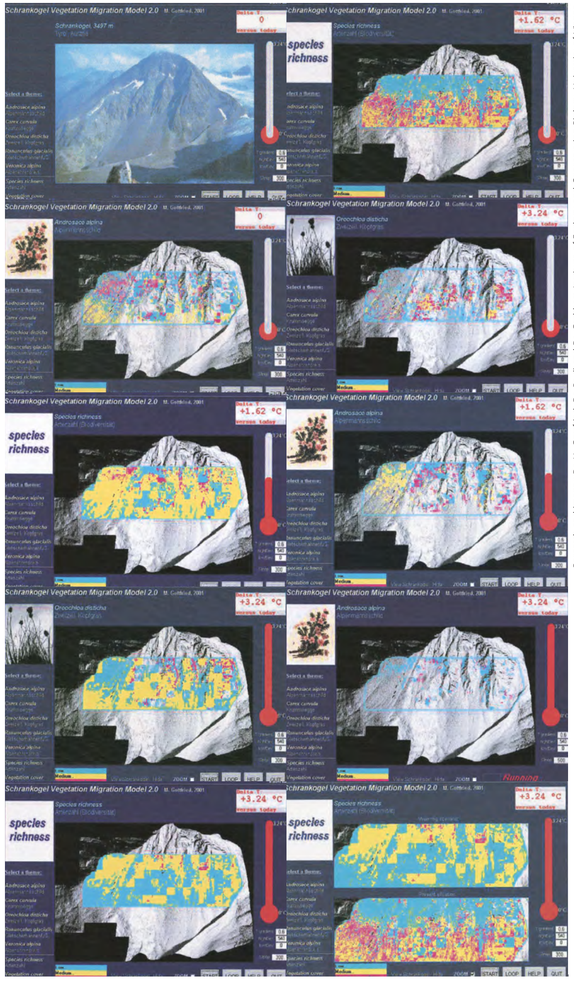
Greenhouse Europe operates as a meander through a glass house designed to present possible portraits of our uncertain future. It is an installation based on vastly different assumptions than those expressed in a typical greenhouse installation. It is neither a compendium nor a full scale research effort. Rather, it is a multi-layered story told with artifacts, media events, texts, and living materials, which all together engage the probable greenhouse future directly. It is a work of art that will be garden, prediction and promenade, a voyage of sorts, mainly enclosed in a glass »green house« to maintain a climate consistent with a supposed 5 to 6 degree Centigrade rise in temperature over the next 100-150 years. Thus, the glass house becomes the vehicle for making the phenomenon of the Greenhouse Effect and certain of the possible futures it will engender, directly accessible to the human senses.

The visitor is taken through a series of installations that comprise the narrative. The stage set for this is a series of possible futures that have their sources in such concerns as: the greenhouse effect, the endangered forests of the world, the replacement of forest and meadow with a monolithic mono-culture agriculture, the vast loss of bio-diversity in oceanic and terrestrial ecosystems.
Although Greenhouse Europe will present both positive and negative themes, two positive futures will dominate. For each theme there will be a different conceptual, visual and experiential landscape.
The two main installations will show a subtropical future climate such as might exist in Central Europe, as the greenhouse effect becomes more evident. Both these futures assume that the weather has warmed and the oceans have risen. However, one future represents an arid world and the other a humid one with heavy rainfall. In both futures the intrinsic value of bio-diversity has been recognized.


HOT WINDS & PARCHED EARTH AND WHERE THE VIRUS BECOMES AGRESSIVE
WHERE OZONE UNBALANCES THE LIFE WEB
WHERE INSECTS DOMINATE
WHERE THE ICE AGE COMES ANYWAY
TO EXIT FOYER
SPECIES FROM PREHISTORY THAT CAN THRIVE IN THIS NEW CLIMATE
SPECIES FROM THE PRESENT THAT CAN THRIVE IN THIS NEW CLIMATE
WHERE THE CLIMATE IS ARID
DRY GRASSES AND OTHER SPECIES FROM DRY LANDS
HOT WIND & PARCHED EARTH
ICECOOL
EXIT FOYER
Ausgang/ Foyer
BUDDAH
HOT WINDS & WARM RAINS
INSECTS
WHERE THE RAINS ARE HEAVY

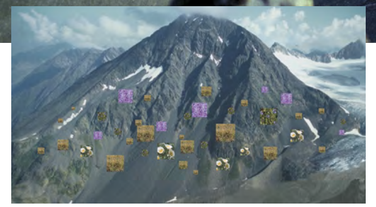
These futures will look to the past, as well as the present, for information. That is to say the flora will be drawn from the members, or their existing relatives, of the life web that prevailed in Europe during periods of equivalent temperature in the Pliocene era, the time before the great glaciating resulted in massive loss of species. And species will be drawn from places that are now experiencing climatic conditions equivalent to those that are predicted.
The task we set for this work is the exploration of eco-cultural collaborations that would make for a sustainable future. Thus, both humid and arid gardens will model the production of food for human consumption, while simultaneously creating, enhancing and sustaining a complex interdependent ecosystem. In most cases, by making continuity, rather than maximum yield, the primary objective, the harvest will preserve the system rather than deplete it.
These gardens look at what a future could be like if conscious, mutually beneficial collaborations were developed between human cultures (civilizations in all their complexity) and the cultures of nature (the life webs complicating and diversifying up to the space and energy available). The model for this work comes in part from our installation »The Endangered Meadows of Europe« which values the biodiverse outcome of the once or twice a year cut European meadows still operating in the European cultural landscape.
However, within these positive futures, a series of uncomfortable, sometimes shocking glimpses of other possible futures will appear in small greenhouses. In sum, this will be a physical and metaphorical excursion through possible futures where the visitors will experience the expected and the totally surprising, the humorous, the tragic, the empirical and the playful.

A commissioned proposal by the Kunst- und Ausstellungshalle der Bundesrepublik Deutchsland with research done under the direction of Dr. Prof. Wilhelm Barthlott, director of the Botanical Gardens in Bonn, Germany, and with botanical ensembles worked out in detail by Dr. Nadia Biedinger and the Paleolithic ensembles worked out by Dr. Thomas Barsh.



Research and imagery: Dr. H. Gottfried, Dr. Pauli and Dr. Grabherr, Institute of Ecology and Conservation Biology, University of Vienna

We were talking about our work
on the greenhouse effect,
theirs being evidence-based
and precisely defined,
ours being speculative.
Probable but not being precisely
defined although explicitly stated.
Both shared content and had
narrative structures.



This is a little drama entitled the Mountain in the Greenhouse.
The theme is the disruption living systems will undergo
as the perturbations of global warming
reverberate through the European high grounds.
It is a drama being enacted
in fast time if you happen to be a glacier
but in slow time if you happen to be a person.

Between the Possible, the Probable and the Utopic

Present were the artists
the ecologists
and some of the students from the academy
who were working on the fabrication of the work.

The discourse was intense.
It was about the difference between two ecological theories.
The one being studied on the ground right now
and which we were discussing
was the basis for existing actions.
It was about the dynamic of the riverine ecosystem
Of the Garonne
wherein the natural flow processes of the river
both encouraged and destroyed patches of bio-diversity
which in turn reformed themselves place by place.
And from this process of formation and reformation
a constant but ever changing patch matrix corridor existed
and continued
and could be maintained.

I said,
»When you step back and look at the terrain
The patch matrix network
Has no provision for redundancy.«

And you said,
»Therefore its existence is continuously threatened.«

And then you said,
»I am thinking about the forest
Which once covered the lands here.
And covering hundreds of square miles
ensured their continuing existence.«

Then somebody said,
»Given the complex nature of the cultural landscape
Where would you put a forest today?«

And somebody said,
»And where would you get the money to buy the land?«

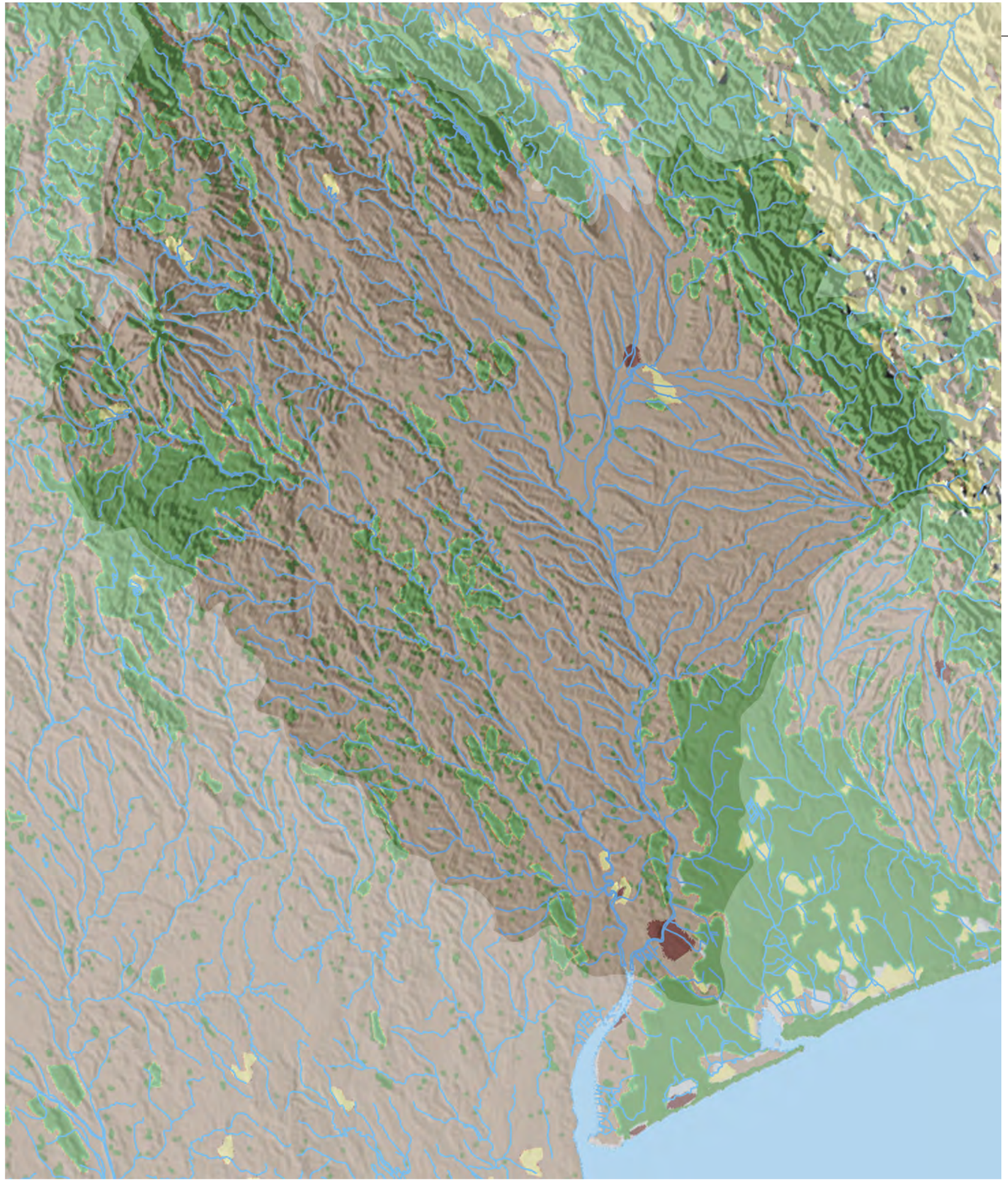
And somebody said,
'Who would sell you their land?«

And difficulty after difficulty was mentioned.

So I said,
Or you said,
»The job of the artist is to construct a vision.«

And then we said together,
Or one after the other,
»It is the job of the artist to open a discourse.
It is the job of the artist to suggest new possibilities.
It is the job of the artist to construct new metaphors
and to open new space in the mind.«

»After all,«
one of us said,
»This is the twenty-first century AD.
Over time we have created a cultural landscape
that is now looked at as normal.
As artists we see our subject matter as
the reintroduction of bio-diversity
into the cultural landscape
and into the space
that the cultural landscape occupies in the mind.«



If Not Here, Then Elsewhere: A Ring of Mini Floodplains, – The First Attempt – Toulouse

The telephone rang or was it e-mail?
At any rate, it was an invitation to go to Toulouse to do a new work at Les Abattoirs, the new Museum for Modern and Contemporary Art, for the opening show. We went there. The Garonne River flowed past the museum and we saw the length of it, the power of it and the place where it flooded between Toulouse and Agen. Every few years these floods did considerable damage, sometimes causing deaths. Now there was a fifty kilometer parklike stretch where the river flowed with minimum containment and maximum freedom. Its potential to become a nature park was obvious. So we educated ourselves, working with a team of students and informed by members of the Institute de Recherche au CRNS and the Syndicat Mixte D'Etudes et D'Amenagement de la Garonne. The ecologists there were concerned with saving the hot spots along the river and those scientists concerned with the river had little to do with the river shores. The lines were rigidly drawn.

I asked or you asked about the flooding and about the common belief was that floods were inevitable. The floodplain was, except for the stretch below Toulouse, occupied, or the river was walled in with stones or earthen levees. So we proposed a concept – a ring of mini-floodplains. The idea was simple, lands would be bought along the tributaries leading to the river. Wetlands to serve as new small floodplains could be made there, creating a displacement that would simultaneously generate a new form of flood control, an array of nature reserves that were simultaneously water storage systems, purification systems and parks. We asked questions about the speed and amount of water flow, the size and cost of the hundred-year flood, the cost of land, the condition of the waters. The idea was that building a ring of mini floodplains would, over time, cost less than the flood damage, and could save lives and property. When we asked the people at the agency that controlled the water they told us that unfortunately it was not their domain. The museum people were too busy to pursue. Our project manager had more interesting things to do. Our student team was too inexperienced. Our ecologists too concerned with hot spots. We called many times. Nobody called us back. Finally, you said, »If not here then elsewhere«.

A Ring of Many Floodplains for the Oder River

Thinking about the Oder River and a work we agreed to do there. Studying a complex conceptual design put together by the WorldWide Fund for the whole length of the river. It appeared to propose wetland reclamation projects where possible and to widen the riverbed here and there if possible. But the river almost completely canalized left no large areas within which the floodwaters could spread without damage. To our surprise, this plan did not appear to deal with the problems of flooding in any significant way.

We met a very knowledgeable man – politically and ecologically. He knew many people up and down the river. He told us many amusing stories. Perhaps the most amusing was one about the dikes that run along the river. It appeared that the Poles, particularly up river, never had the money to take care of their dikes as well as the Germans did. The river therefore is far more prone to flooding on the Polish Side. He said that if the Poles improved their dikes, then the probability of flooding downstream in German territory would become considerably greater. And, he said that Poland had just received extensive funding for such repairs! So we told him our idea of a ring of many floodplains; a concept based on substitution.

The basic notion would be to buy available land in spaces as close as possible to the place where the tributaries flow into the river, creating areas that can serve as small floodplains. These could collectively behave as a single large one. This then would save the money required for massive dikes along the Oder, ending the danger and costs of massive flooding, while creating an array of wetland parks, purifying waters and adding ecological and social value to place.

I said, »From an economic perspective, it probably costs less to do than not to do.« You said, »Three questions would answer this. They are simple calculations: 1. How many square kilometers does the hundred-year flood need to express itself without great damage? 2. What is the cost of land per hectare? 3. What is the cost of a major flood?« He answered, »Call my friends at the ministry and they will help you.«

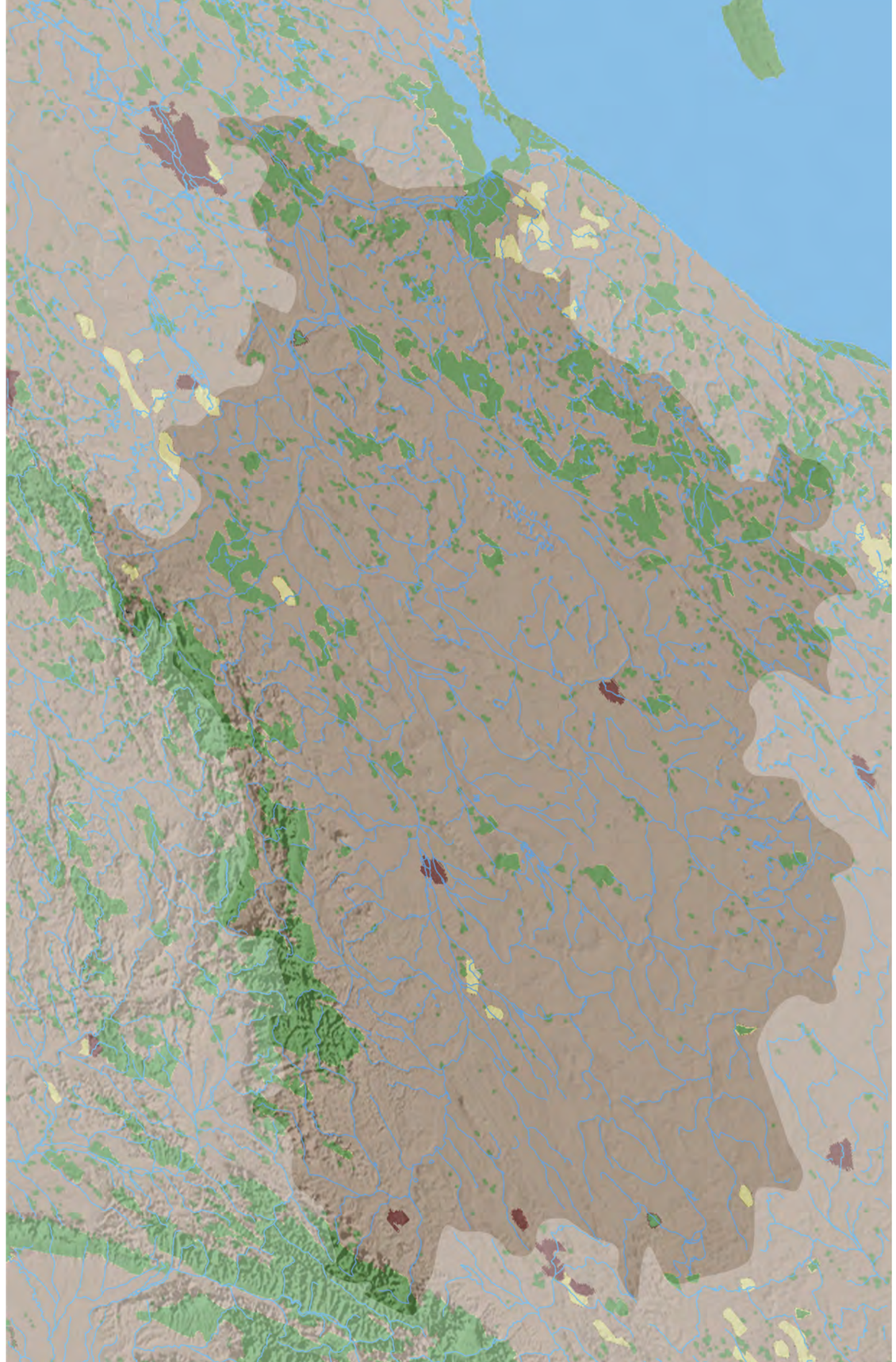
His friend from the ministry wrote back that the information he was sharing with us was proprietary, which we found surprising as we thought such information would be a matter of public record. He said to contact people in Poland. He explained that the main part of the Oder River, 89 % of the watershed was in Poland and only 5% was in Germany with the rest in the Czech republic.

I asked another ecologist, »How many square kilometers would one need for such a floodplain?« He said, »About 500 kilometers more or less.« Now farmlands cost about 5,000 DM per hectare at their most expensive. And approximating the amount of floodplain needed to handle the 100 year flood at about 500 square kilometers, the cost of land alone would appear to be about 250,000,000 DM. But it would probably cost much less in Poland and the Czech republic, which share the Oder floodplain with Germany.

I said, »Looking at the cost of flooding in the three countries as an ensemble, it appears that the cost of acquiring new floodplain lands and doing the appropriate design and the earth shaping technical and ecological operations altogether would cost about 30 to 35 times less than the last big flood.«

»Yes,« you said, »It looks like the cost of the hundred year flood could be a 30 to 35 times more than the cost of the land needed to prevent it. Even so, a friend of ours asked, »Where will the money come from right now to build this ring of many floodplains?« I asked in return, »Where did the money come from to repair the damages from the last flood?«

Imagining
a mini floodplain could as well be very productive grassland



It was 1988. We were in Berlin on a D.A.A.D. We were brought to the Sava River by Dr. Hartmut Ern to see if we could add our efforts as artists to others' efforts to help enable the project and to get public and state approval for the 500 kilometer square wetland flood plain near Zagreb through which the Sava flowed. It was to be the nature reserve, Lonjsko Polje.

Now Dr. Ern introduced us to Martin Schneider, a graduate student getting his doctorate in ornithology. Martin agreed with some doubt and some curiosity to take us through the river system and the drain basin of the Sava from Ljubljana to Belgrade, where the Sava outpoured into the Danube. He wished to know what we could do in a few months that others had not already done over the years. However, he was deeply invested in the place, knew the language, understood the ecosystem and offered his own research on the white stork if we needed it.

So we did a work entitled »Breathing Space for the Sava River« that valued the river system as a whole through images, both word image and visual image.Through framing and reframing, we proposed to present the profound value of the nature reserve which was one of the largest working floodplains remaining In Europe with its ecosystem intact. It had high value above and beyond its function as an agricultural model; it had the ability to create energy and provide drinking water. And most importantly, we presented the drain basin as a living system, rather than treating it from an engineering perspective as an earlier UN study had done.

Lonjsko Polje was part of what had once been a no-man's land between the Austro-Hungarian and the Ottoman empires and modern times had passed it by. Storks nested on roofs. Endangered species were abundant. Agriculture and forestry were tuned to the ecosystem. So what could we, as artists do, but tell the story of its free flowing river. We came to believe and then proposed in the work, that the best protection for the nature reserve would be to treat the entire river and its banks as a reserve with special places up and down its length by including the forests and fish farms and unused land and wetlands.

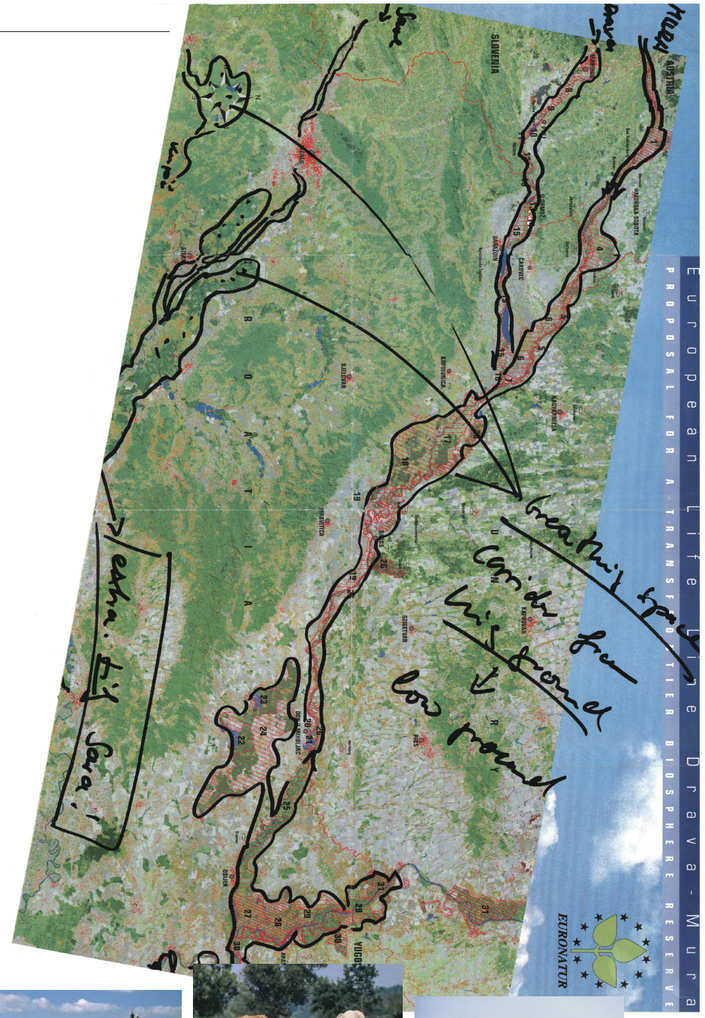
The work was received with great interest in Zagreb when it was exhibited there. The work was about changing the perception people had about this astonishing resource. And we were discussing ways to do this when war broke out and the conversation was shocked into violence.

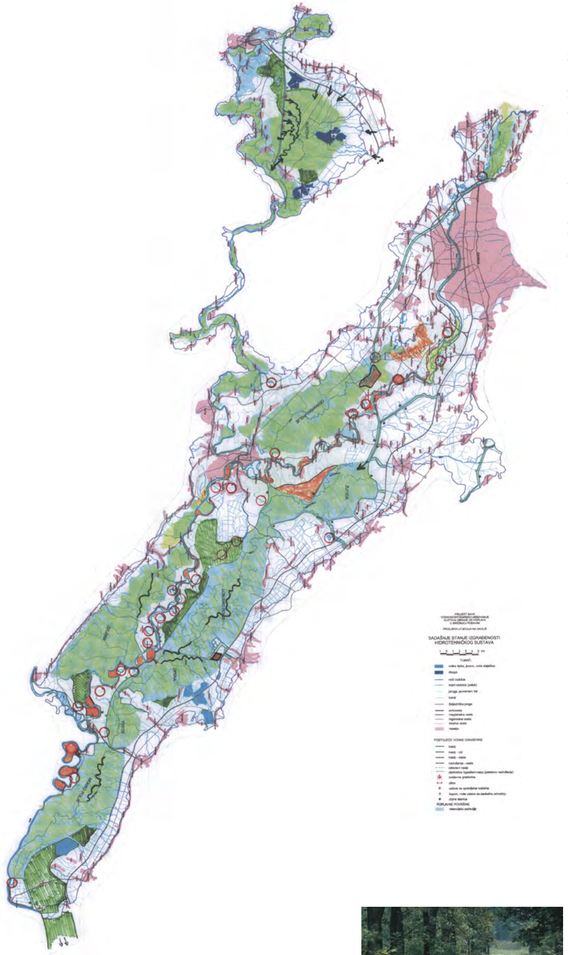
Shortly thereafter, Martin began work on the Drava. This was a river that ran parallel to the Sava. In earlier times the Sava and the Drava were called twin rivers, the Sau and the Drau, but they were not identical twins. Although they flowed in parallel from the high grounds almost to the Danube, they entered it at different places. Although they flowed in parallel only a short distance from each other, they did not share a drain basin as their basins were primarily on opposing sides. As rivers, they displayed very different temperaments. The Sava flows placidly downstream, staying mainly within its flood plain and building new land with the sediment from its flood flow. The Drava has a steeper bed and a fast destructive flow, washing away all in its path.

And as we took up meadows and forests and eco-urban situations in other places, Martin began work on the drain basin of the Drava River. He built a political continuum that brought into one space of mind the border regions of five countries what amounted to be a thousand square kilometer nature protected region. When it came to do the work on the ground, it was given to others. I said, »It looks like you put in seven or eight years work with a very detailed and comprehensive proposal.« You asked, »Did anybody say thank you?«

He said, »The people wanted me to fight a dam. Instead,« he said, »I decided to make a vision for the whole system and therefore what seemed to be a big problem turned into a little problem in the larger context.« And he added, »And you taught me that to do a whole system was no more work than to do a little part, and sometimes less.« And I said, »You reframed our Sava notion into the next scale up and enacting it guarantees the Danube forty percent clean water in its flow to the estuary and the Black Sea. And he added, »This river with its tributary, the Mura and its sister river, the Sava, are now the breathing space for the Danube and the nursery for the fish that migrate up the tributaries to spawn.«

Then he said, »Now we are discussing Peninsula Europe and the high ground and the icon which one might see as the next framing or scaling up.« And you said, »One can look at all of this work as part of an intermittent twelve year discourse on what constitutes the well being of whole systems.«



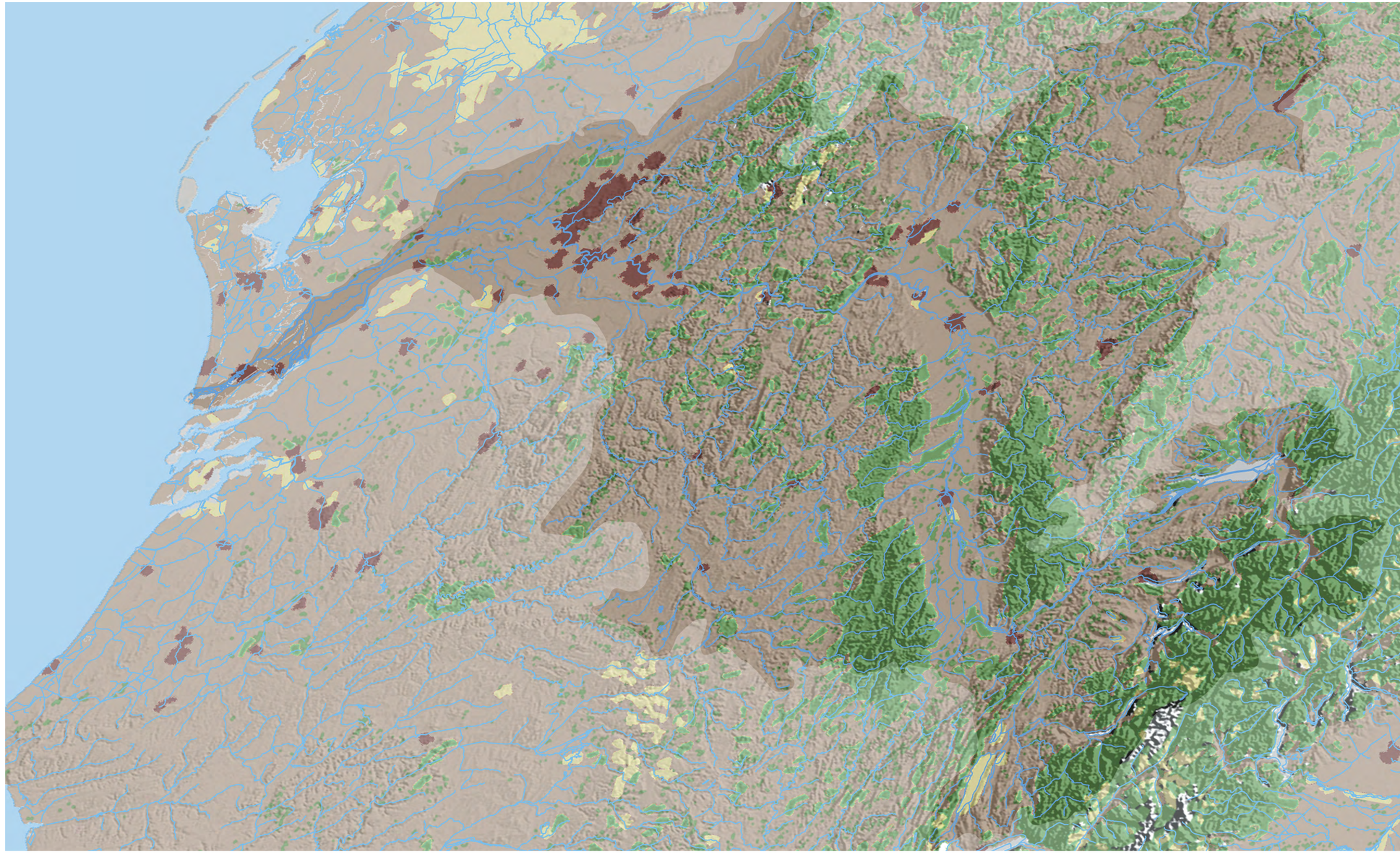


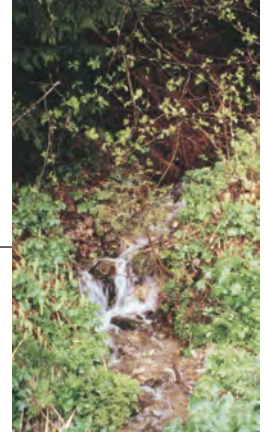
Research and photography: Dr. Martin Schneider-Jacobi, Euronatur

From: »Neues Leben für den Alpenrhein« by Mario F. Broggi et. al.

On the high Rhine

We were sitting on his porch exchanging books and ideas in Liechtenstein. The Rhine River stretched below us with a strong flow from the nearby mountains, perhaps fifty meters wide in a straight unmediated channel. He opened his book and showed us a new vision for this section of the river, the beginning of its restoration.
I asked if he really thought it could happen. He said, »Yes.«
You asked if we might redraw elements of it and include it in our work. He said, »Yes.«
Later I said, »Wherever we go, visions great and small appear wanting to happen.« And you said, »If I imagined each one as somehow visible on our icon, would they be so few in that context to appear as tiny fragments where nature was privileged in the cultural landscape or would they be of sufficient number that new patterns of connectivity would emerge?«





A Little Story About Drinking Water

We were driving in the South Schwarzwald
and looking at maps.
Our companion from Euronatur said,
»The Wiese at the very top is colored in blue
That signifies the highest quality water.
So let us go to the top of the Wiese and see,«
And I added, »And drink directly.«

After a while we found a lovely valley
with tiny rivulets
that flowed from the surrounding hills
gathering in the small valley below
where the river began.

I found a rivulet
I drank the water directly
and the water tasted fine.

I had the notion that the water
would still be drinkable several kilometers lower down
by the time three or four streams
from this high ground met to form a larger river
We did in fact find the place where four streams met
but we were both a little bit reluctant to drink
Our friend gathered a specimen of this water
Then we came to a place about 20 kilometers downstream
where there was a weir
and there the map showed a drop in water quality
This time there was no discussion
Totally afraid to drink,
we took a second sample instead.

The water analysis people were kind.
They explained to us that our samples
were not sterile
so they could not test for bacteria.
And there was less than a liter.
So they could not test
for total dissolved solids and chlorobenzenes.

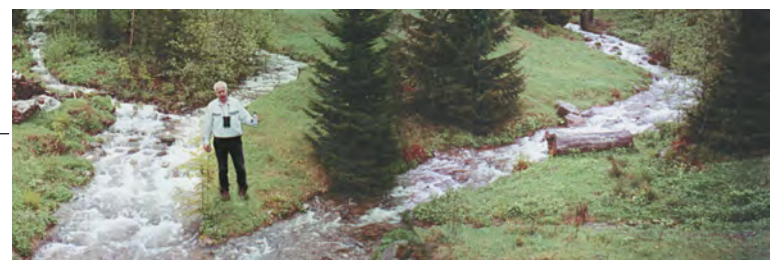
And the sample had stood too long out of the refrigerator
So mercury could not be tested for.
However
the rest that we had asked for could be evaluated
And for a modest fee he said he would do so.

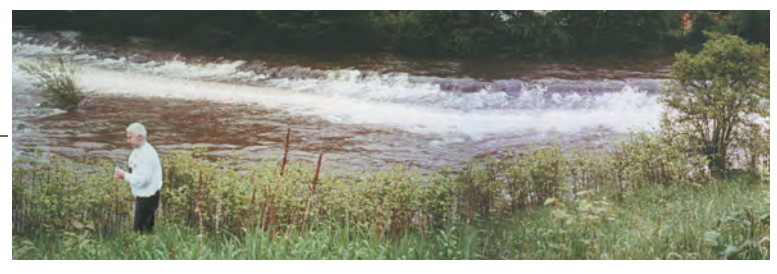
»For our purposes«
I said,
»A quick look is better than no look.«
And you said
»It's always a problem being an amateur
Having to go on learning curves.
And having to go back to the original site
To do it right.«

Ergebnisprotokoll PB-Nr.: 30108231

TrinkwV

Probe-Nr.	Methode	Einheit	GW/RW	30109969	30109970
Probenahme				21.06.2001	21.06.2001
Prüfgegenstand				Oberflächenwasser	Oberflächenwasser
Ort				Außenalb	Außenalb
Bezeichnung				BUGA Potsdam	BUGA Potsdam
Maßstab				Probe 1	Probe 2
Arsen	DIN 38405-D23	µg/l	10	<4	<4
Blei	DIN 38406-E06-2	µg/l	40	<5	<5
Cadmium	DIN EN ISO 5961-E19	µg/l	5	<0,5	<0,5
Chrom	DIN EN 11885-E22	µg/l	50	<5	<5
Nickel	DIN EN 11885-E22	µg/l	50	<10	<10
Antimon	DIN 38405-D32	µg/l	10	<2	<2
Selen	DIN 38405-D23	µg/l	10	<2	<2
Phosphor ges.	DIN EN 11885-E22	mg/l	2,19	<0,1	<0,1
Nitrat-N	DIN EN ISO 10304-1/2	mg/l	11,3	0,28	0,11
Nitrat	DIN EN ISO 10304-1/2	mg/l	50	1,2	0,49
pH-Wert	DIN 38404-C05	-	9,5	9,0	9,1
el. Leitfähigkeit	DIN EN 27888-C08	µS/cm	2000	80	70
Gesamttrockenrückstand	DIN 38409-H01-1	mg/l		64	52
Chlorid	DIN EN ISO 10304-1/2	mg/l	250	6	<5
Sulfat	DIN EN ISO 10304-1/2	mg/l	240	<6	<6
Silicium gelöst	DIN 38405-021	mg/l		1,08	0,73
Siliciumoxid gelöst	DIN 38405-021	mg/l		2,3	1,6
o-Phosphat-P	DIN EN 1189-D11-3	mg/l	2,19		<0,030



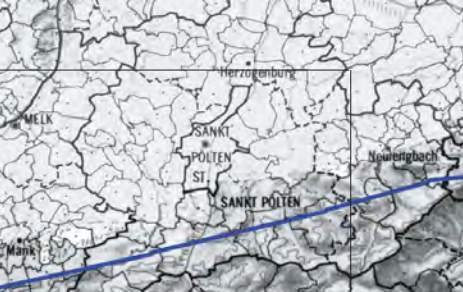


Accepting a grant from the Environment Ministry
of Sachsen-Anhalt.
Working with a team from Bauhaus Dessau
Getting to know the distress in this river
in this place
In this watershed
by meeting with many
by driving the tributaries.
Seeing the effect of the Tagebau at Bitterfeld.
Understanding that the river was burdened
by unprocessed
or minimally processed wastes.
Understanding that the Muldeaue
carried such a density of heavy metals
that the milk of the cows that fed there
had to be taken to the toxic waste dump.
Thinking about one hundred and fifty years of
chemical industry
leaving perhaps a hundred thousand cubic meters
of not well-charted toxic earth in the region
around Bitterfeld.
Looking at the toxicity left by the Russian military.
Wondering about the radioactive waste at Aue.
Calling meetings with water people and
ecology people
from the east in Sachsen and the west in
Sachsen-Anhalt
who also shared this drain basin.
I asked or you asked
»Is there one clean section of the river?«
And the answer was
»Yes.«
There was the little Floha Mulde
a tributary of the Mulde River
a drain basin within a drain basin
perhaps three hundred square kilometers all told.
I said,
»If it rains a meter and a half
and a third of a meter percolates down into the
forest earth.
Then one can imagine clean waters emerging
equivalent to those that might come from a lake
one hundred square kilometers in dimension
one meter deep.«

You said,
»It would be a beginning.«

Peering into the satellite photo
Looking at the odd shapes
formed by the greens
that were designated as forest
mostly tree farm
mostly pines that belonged elsewhere
with high ground forests damaged by acid rain
mostly from the burning of brown coal.
You said
»Imagine if lands were granted or sold to the state
in such a way that most forests could be connected
some that were already state-owned
and some that had been privately owned
but were bought by the state.
And imagine
If
selected forests were let to go into succession
so that a natural forest could return
which
although probably different from the original
would be harvestable selectively
on perhaps a two hundred year cycle.
Then
a new history could come into
for the Mulde river drain basin
in which human activity took place within a forest
field.«
I said
»It would it be the first drain basin in the history
of drain basins that took such an action.«
You said
»At least it would be a beginning.«

Where 27 Square kilometers yield on average 400,00 Cubic meters of good water per day

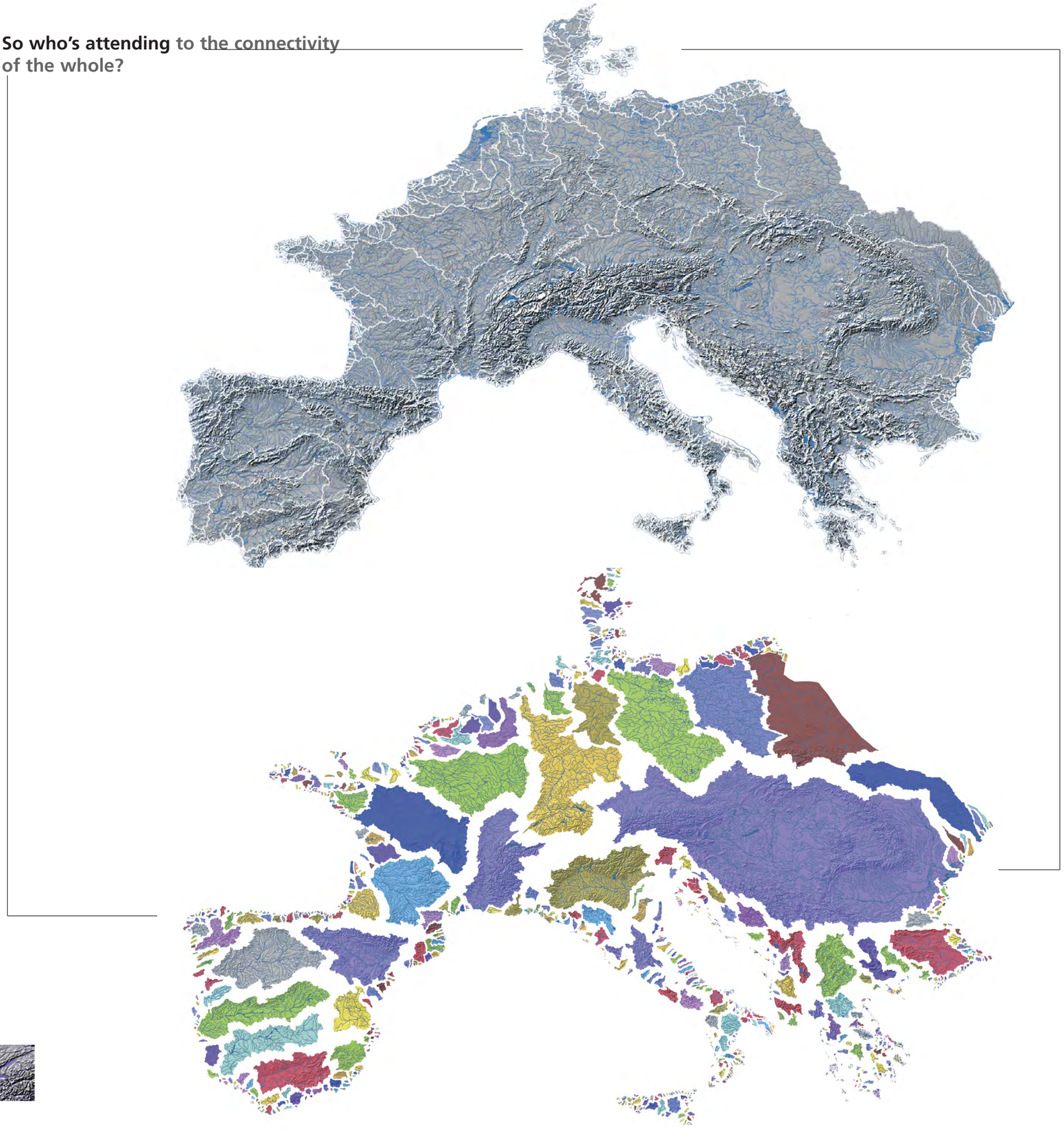


I said,
»Do you mean that something like 27 square kilometers yields four hundred thousand cubic meters of water a day on average, and that is sufficient for almost all of Vienna's water needs?«
He said,
»Yes. But only in the karst mountains and only if there has been sufficient snow pack.
Then he said,
»The water system of Vienna is a two hundred year old system and the land it is on is protected, much of it owned by the city.
It is a cultural landscape but now grazing has been reduced. Indigenous species are returning.
Touristic use is limited and there are small associated water purification operations."
But to us the most remarkable thing was the Karst Mountains.«

He said that karst meant that the mountains were made of limestone and the rock was porous and full of holes. Perhaps six meters of water a year rained on these mountains many of which were really plateaus. Waters gathered on the top and flowed straight down the core of the mountain underground, then welled up and were collected in two pipes and moved directly to the city of Vienna, several hundred kilometers away. He said the system was simplicity itself, needing only to be modernized from time to time.
I said that it looked like it could be a model for many places and we were looking for such models of long term functioning water systems for our high ground project.
He began to show us pictures.
I said we had just calculated the amount of water that fell upon the high grounds. It was about a thousand billion cubic meters.

Research and photography: Dr. Thomas Dirnböck, Institute of Ecology and Conservation, University of Vienna

So who's attending to the connectivity of the whole?



In Sri Lanka in the fifth century A. D.
When King Datusena was overthrown by his son Kassapa
The son demanded of his father the King all of the royal treasures
The king took his son to the royal treasury and it was empty
He then took his son to the great tank
The earthen reservoir outside the capitol
The tank at Anuradhapura and waded into it
and filled his hands with water
Turning to his son he said
This is my wealth,
My treasure
And the wealth and treasure of us all
The son, disbelieving, had his father killed

The Schweisfurth Stiftung called a small conference on the concept of Peninsula Europe to test its viability. This was attended by a diverse group of people. Several ecologists with a particular focus on transmontaine ecosystems, an economist, a high level bureaucrat from the European Union involved in environmental protection, a person from an independent environmental organization from Hamburg whose focus was on environmental economics and generating systems of production that tuned to natural systems.

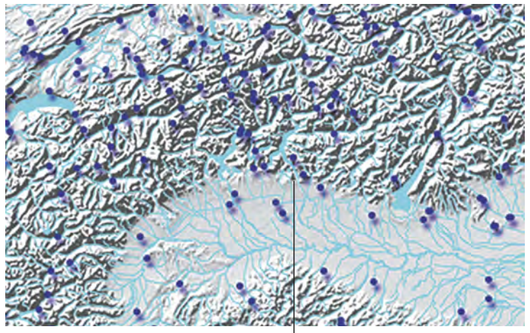
With the usual maps on the wall we made the following presentation. We said that we saw Peninsula Europe: the High Ground as a trans-European eco-cultural form at great scale wanting to happen. The trans-European bio-diversity ribbons can re-establish the biomass and redundancy necessary for the well being of large ecosystems, such as existed formerly, but are no longer part of the current cultural landscape. We believe this new forest/meadow system has the potential of protecting the top end of every river within its domain. Therefore, most of the countries of Europe would gain a pure water downhill flow of great magnitude when the water crisis across Europe will begin to become acute in the next fifty or sixty years, perhaps sooner. All agreed but the EU representative, who stopped us here, asking where the money would come from and how would EU interests be served and how would such a system be sustained over time?

You said, »Think of the waters. About 1430 billion cubic meters of water fall on the icon. At least a thousand billion flow downhill. The rest remains in the mountains because of percolation and evapo-transpiration. So we are looking at about a thousand billion cubic meters of water yearly.«

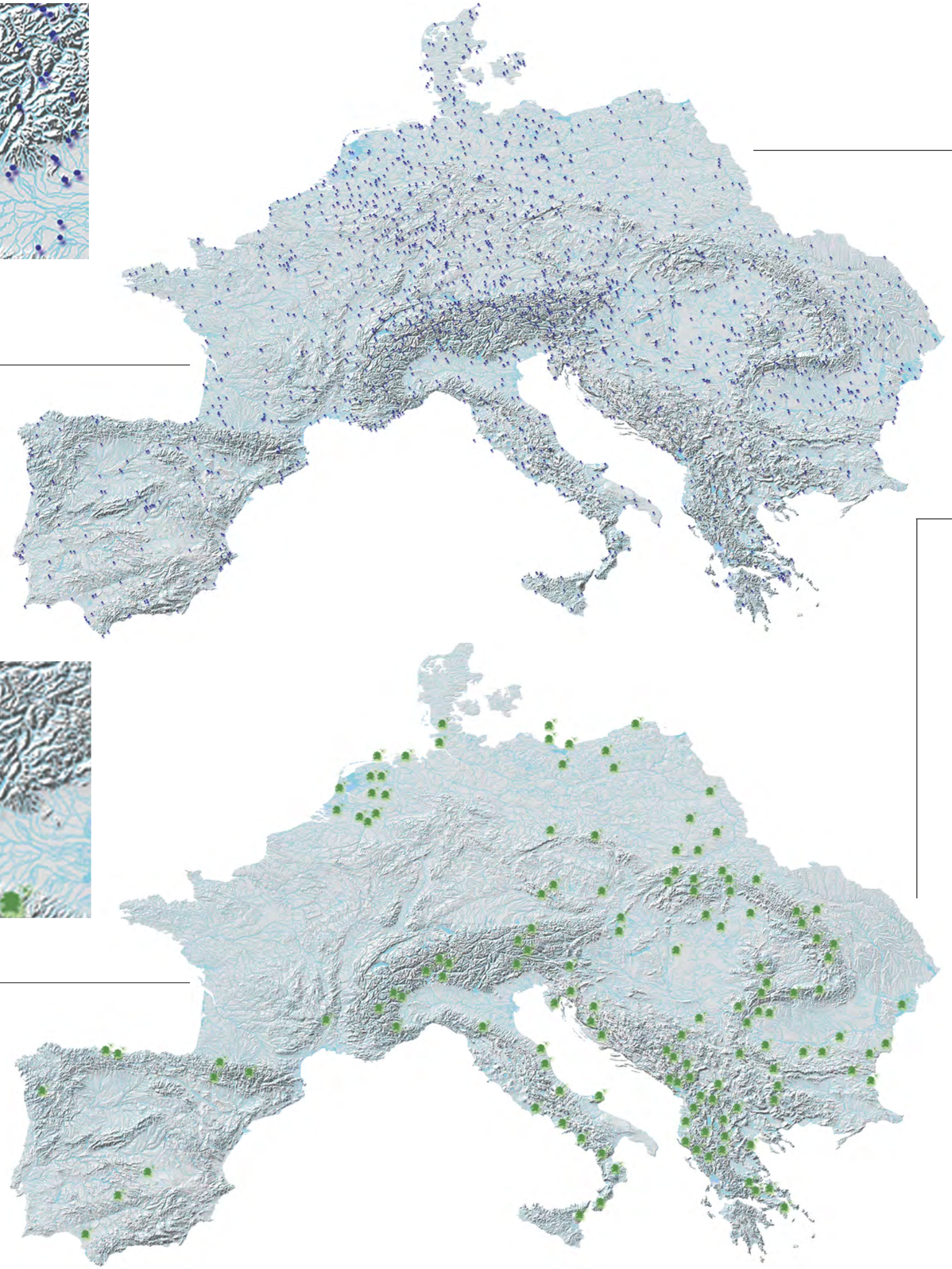
Then I said, »Everybody pays at least one DM and sometimes two or three times that downstream for clean water. So we are looking at a trans-peninsula expense pattern of perhaps 2 trillion DM yearly assuming all downhill flow is used at least once. As the gross transnational product appears to be about 16 trillion DM, a rough calculation suggests that a modest water tax of about 3/5ths of a percent would yield close to a hundred million DM a year. Projecting this over a 15 year period that amount of money would go a long way to putting this system in place. Once in place the system would move to self-maintenance and therefore costs would drop significantly.« Then you said, »It looks like a very modest water tax for the good of the whole.«

Thereafter the gentleman from the EU said,
»Go for an EU grant.«

Rainfall on the peninsula



Rain Water Testing Sites



National Park Sites

A Few Figures Writ Large Upon the Land

The Peninsula

420,000,000 population
3,315,000 square kilometers of land
2,300,000 square kilometers of farmland
340,000 square kilometers of grassland
650,000 square kilometers of forest
25,000 square kilometers of urban land
2,693 cubic kilometers of rainfall per year
2,693,000,000 cubic meters of rainfall per year
500 kilo average organic waste per person
210,000,000 metric tons of organic waste per year

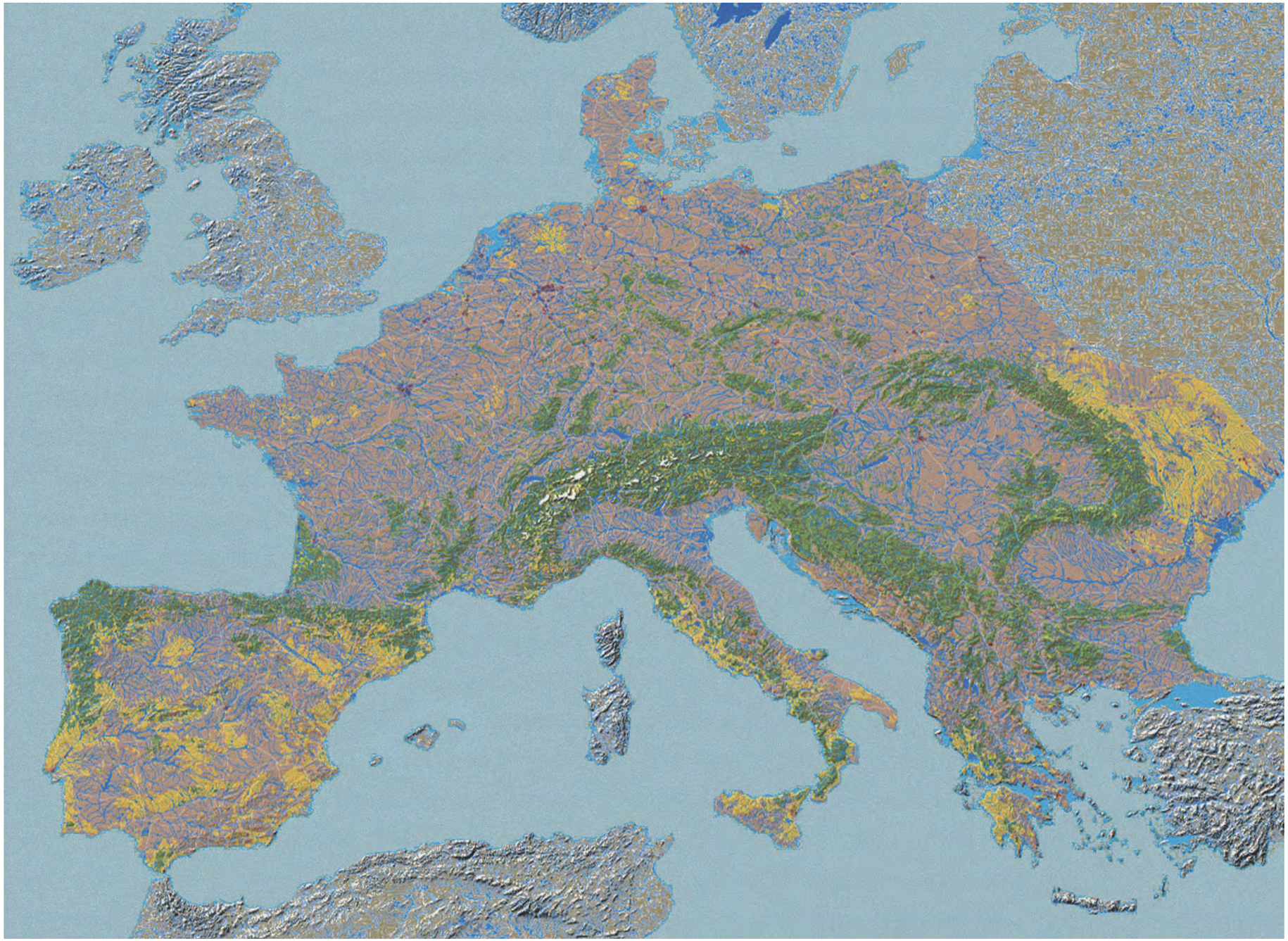
A Few Figures Writ Large Upon the Icon

40–45,000,000 population
1,463,550 square kilometers of land averaging 300–600 m
1,030,000 square kilometers of farmland
147,000 square kilometers of grassland
565,000 square kilometers of forest
3,000 square kilometers of glacier
2,100 square kilometers of urban land
1,430 cubic kilometers of rainfall above 300 meters per year
1,430,000,000 cubic meters of rainfall above 300 meters per year
1,185 cubic kilometers of rainfall above 600 meters per year
1,185,000,000 cubic meters of rainfall above 600 meters per year

Finally the gross transnational product is hovering around 16,000,000,000 (sixteen trillion DM a year), somewhat larger than the United States, but definitely less than China.

From the epic of Gilgamesh

About 4,700 years ago
in the city kingdom of Uruk in Mesopotamia
Gilgamesh
who was ruler of that city-state
in an episode known as »The Forest Journey«
tells of his desire to make his name famous.
To do so he decided to make his city the greatest in the known world.
To do so he needed timber.
Timber was the building material of that time
since the hills and mountains surrounding the Fertile Crescent as the area was called,
were one vast stretch of primeval forest.
There was a great tract of that forest in the hills near his city.
The tract was so large that no one knew where it ended.
The tract was so dense that light barely showed through.
The tract was so dangerous that no one before had traveled it.
The chief Sumerian deity, Enlil, wished to protect that forest against its destruction by man.
And to ensure that no one would enter it
he appointed a fierce demigod, Humbaba, as its guardian.
However, Gilgamesh was a hero and as such
he managed to behead the fierce monster
and then cut down the entire forest and built his city.
The god, Enlil, then cursed the city
»May the food you eat be eaten by fire.
»May the water you drink be drunk by fire«.
It took a little while for the droughts to destroy that kingdom
and the other later ones who followed in its path,
but the great hydraulic empires of the near east
ended in the predicted disaster
and the near east of today is their legacy.
Again and again in history,
destruction of the environment
carried within it the seeds
of the destruction of the culture that enacted it.



REFLECTING ON BIG NUMBERS
REFUSING TO BE INTIMIDATED
LOOKING FOR A MIDDLE WAY

REFLECTING
ON FRAGMENTATION AND THE CONDITIONS FOR UNITY
ON THE HEALTH AND WELL BEING OF THE HIGHGROUNDS
AND ITS LIFE WEB
REFLECTING ON THE WILL OF CIVILIZATION TO FRAGMENT
WHEN ITS SURVIVAL
AND THAT OF THE ECOLOGY UPON WHICH IT DEPENDS
REQUIRE CERTAIN UNITIES

REFLECTING ON REFRAMING THE CONVERSATION
BY WHICH CULTURE RECREATES ITSELF
MOMENT BY MOMENT

FOR INSTANCE
HOW CAN THE PROCESS OF FRAGMENTATION BE MEDIATED
AND THE PROCESS OF ECOLOGICAL REUNIFICATION BEGUN?
FOR
IF
THE PROCESS OF FRAGMENTATION REFLECTS
THE WAYS IN WHICH HUMAN AUTHORITY DIVIDES ITSELF AS WELL
INTO TOWNSHIPS AND CITIES
AUTHORITIES AND BUSINESSES AND INDUSTRIES
PUBLIC LANDS AND PRIVATE LANDS
WITH EACH DIVISION LOOKING TO THE INTEREST OF ITS PART
THEN
WHO IS THERE TO LOOK AT THE HIGHGROUNDS AS A WHOLE ?

THEREFORE
WE RISK A PROPOSAL FOR THE WHOLE
WE PROPOSE AN EXTRANATIONAL DRAIN BASIN AUTHORITY
TO LOOK AFTER THE WELL BEING OF THE HIGH GROUNDS
A PROPOSAL BASED ON A FUTURE NECESSITY
FOR AN AUTHORITY
WHO WILL LOOK TO THE HEALTH OF THE WATERS THE RIVERS
THE FOREST
THE MEADOWS
THE CROPLANDS
THE PARKS
DRAIN BASIN BY DRAIN BASIN

WHO WILL LOOK TO ESTABLISH VIABLE BALANCES
BETWEEN MULTI-USE FORESTS
AND SUCCESSION FOREST
AND MONOCULTURE
AND ADDRESS SUCH QUESTIONS
AS HOW MUCH FARM AND HOW MUCH INDUSTRY
AND HOW MANY INHABITANTS
CAN EXIST IN AN AREA
AND HOW TO COMPENSATE
FOR OVERPOPULATION OF PLACE
WEIGHED AGAINST HOW MUCH MEADOW
AND WOODLAND
AND FOREST AND WETLAND
ARE NEEDED TO SUSTAIN THE CREATIVITY OF THE DRAIN BASIN

THUS THE WATERSHED AUTHORITY WOULD BE
THE AUTHORITY WHOSE CONCERN
IS THE ECO-SECURITY OF THE WHOLE

AND WHO WILL LOOK TO
THE PURITY OF THE WATERS
AND
WHO WILL LOOK TOWARDS THE PREVENTION
OF THE DUMPING OF TOXIC WASTE
INTO THE RIVERS OR NEAR THEM
AND
WHO WILL LOOK TO THE PREVENTION OF LIVESTOCK
GRAZING TOO CLOSE TO THE RIVER
AND
WHO WILL LOOK TO THE REGULATION OF DAMS
AND THE REMOVAL OF SOME
AND THE BUILDING OF FISH PASSAGES
WHERE DAMS CANNOT EASILY BE REMOVED
WHO WILL LOOK TO THE BUILDING OF OFFSTREAM STORAGE
OF WATERS
FOR FLOOD CONTROL
FOR HABITAT
AND FOR WETLAND PURIFICATION

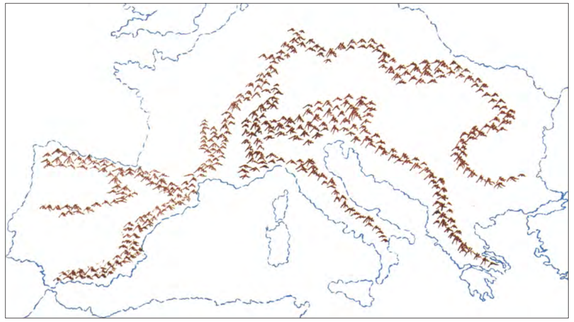
WHO WILL LOOK TOWARDS THE RECONNECTING
OF WOODLANDS
AND THE DEVELOPMENT OF FOREST MASS

WHO WILL LOOK TO THE BUILDING OF CORRIDORS FOR WILDLIFE
IN WATERS, MEADOWS AND FOREST
AND WHO WILL ASSIST THE COLLABORATION BETWEEN DRAIN BASINS
AT THE RIDGELINES AND ELSEWHERE

WHOSE WORK WILL BE FUNDED FROM A CHARGE THAT ALL
WHO USE THE LAND AND WATERS PAY
SO THAT THE ACTIVITIES OF THE ENTIRE SYSTEM MAY CONTINUE
IN REASONABLE AND SUSTAINABLE BALANCE

AN ECO-SECURITY SYSTEM FOR THE HIGHGROUNDS

AND PENINSULA EUROPE
PRESENTLY HAPPENING IN FRAGMENTS
HAS THE POTENTIAL TO COME FORTH
AS A POETRY OF THE WHOLE
AND THE CO-EVOLUTION OF BIO-DIVERSITY
AND CULTURAL DIVERSITY
WILL BE SERVED THEREBY.



On Icons, Networks and Feedback Loops

Early icons, from the prehistoric fertility figures to the religious images of the Renaissance, were information saturated but depended for understanding on a text or narrative that pre-existed in people's minds. Thus the icon was read variously by the differences in narrative and layers of narrative that the viewer brought to it. Nonetheless, story and image were always associated. For instance, we can never know all that the Venus of Willendorf meant to the particular beliefs of the group out of which she was created. Surely the obvious answer, fertility, is only the beginning of the story. The Buddha icon, although the Buddha lived more than two thousand years ago, still carries a text that is apprehendable in our time, with believers in the many millions. Each of these icons carries with it a many layered set of beliefs, ethical in nature, that express a world view about how one might conduct one's life.

As artists, we too make texts and icons. However, these are initiating icons, without an apparent pre-existing prescribed narrative in the culture they refer to. Therefore, as artists, we supply text and story in poetic form so that the word/image, or better, the text/image oscillation may do its work. We use this oldest of cultural forms with its perhaps forty thousand-year history in transaction with some of the newest forms of thought available to ourselves. (We are committed to the belief that it is old wisdom, combined with new information, that can guide us out of the predicament we find ourselves in.) By this we mean the icon-text presence reflects patterns that emerge out of chaotic situations after boundary conditions are established. Here text and image set out to behave metaphorically in a similar way to ecosystemic behavior on the ground. The relationship of the images on the wall to the spoken word or text begins in a linear way, but after the narrative properties are discovered, it is intended to flip into a non-linear state. In this state any part in transaction with any other part can affect the viewer's perception of and response to the whole.

On a Stability Domain

We envision a stability domain as an emergent form in the cultural landscape. »It may require the continual (ongoing) embodiment of its systems pattern of organization.« This concept operates by variously mapping new patterns with the potential to emerge from a presently chaotic state. These icons are presentations of the initial elements that we suggest may become self-sustaining and self-regenerating and self-enlarging feedback loops. Over time and with cultural consensus, their potential is to self-complicate and bifurcate, participating in the self-making process or processes that we have come to believe can become common to bio-cultural entities that are mindful of the well being of all life within them. We suggest that a »sustainability icon«, if understood by many and enacted on the ground, makes manifest a process of continual co-creation, which is the essence of co-evolution.

The following conditions appear to apply:
(They are a first approximation and only tentative)

1. A stability domain will only emerge when resources are available to meet a collectively perceived crisis in the environment. In fact, such a formation may generate new resources or may make unrecognized resources visible.
2. A stability domain will only develop when the culture or cultures involved, however different, are sufficiently in tune or in agreement that well being, economically, environmentally or culturally, is endangered and it is clear something needs to be done.
3. A stability domain will only develop when a coherent, simply stated vision is put on the table of what it is, why it needs to be, and the consequences of it not happening. The vision itself must have certain properties:

- **A.** It must emerge from and be supported by culturally credible sources.
- **B.** The values expressed in the vision must be perceived as advantageous on many levels and the perceived disadvantages manageable.
- **C.** It must be free of personal self-interest and able to undergo public scrutiny and comment and be modified within the context of its structure.
- **D.** It cannot emerge exclusively from the internal operation of the culture itself.
- **E.** It must clearly address issues at the scale they exist, and the proposed transformation must be visible,(i.e. cognizable) to or by all who so desire.
- **F.** The scale must be large enough and have sufficient redundancy to tolerate ambiguity, stress and dissonance without negating the organizing pattern.
- **G.** It must have the creativity or new invention visible.
- **H.** It must be only minimally critical in nature and must work with existing systems.
- **I.** It initially requires presentation in a neutral situation that is exhibition like, permitting space and time for a non-linear experience of the iconic array to take place, with a linear text reading as a second response.
- **J.** The presentation form, the iconic array, must be designed to bring rapid understanding of extremely complex issues. This permits a community of interest to form within a short time frame expressed tuned to the »Urgency of the Moment«.

4. A stability domain will not emerge from even the most complex probable solutions made from a single discipline or point of view, regardless of the inconsistencies and contradictions this may lead to. We have come to believe that inconsistency and contradiction are generated by the processes of cognition, thinking and doing and have an important role to play in stimulating and evoking creativity and improvisation which are inherent in the processes of mind.

We believe a vision, such as that embodied in Peninsula Europe must have the power, the clarity, the timelessness, the openness of structure, the ambiguity that will permit others to grasp it and work with it and test it, to create with it, to play with it, to improvise with it. A vision must also, in many senses, be prima facie a valuable thing to be enacting. It often has embedded in it its mirror image, which is a reflection on the outcome of not doing it. Moreover, it must have sufficient ambiguity so that there are alternative ways to enact it. In whatever form it takes, envisioning is a process that can never complete itself as every act in the process that follows feeds back to and affects the perceived shape of the vision as first stated.

The envisioning we have done in presenting Peninsula Europe as a work in process must create a consensus among many that it has intrinsic value for diverse people and cultures. If it is too authoritarian, or too idealistic, or too unfamiliar in that the ideas have no precedent, or if it seems too fantastic or too far from possible, the vision will be put aside as simply one more curiosity.

Moreover, a vision of the sort we propose in Peninsula Europe will not work if it is wholly new information. The parts, although fragmented, disassociated from each other, must non-the-less exist in visible measure somewhere in the discourse of activities in a place. In the Peninsula Europe work we propose that a new pattern can emerge by envisioning a new set of relationships between that which already exists in reality or in plans or in visions of others and in visions of our own. Both, conceptually and on the ground, this translates as more of this, less of that.

Finally, the vision, **Peninsula Europe, The Future Garden: Bringing Forth A New State of Mind** is intended to suggest that a new synthesis is available, a re-balancing of the parts wherein, if different relationships form, a new pattern of organization will emerge. A pattern wherein each part, self-nourishing, self-sustaining in its own right, acts in support of a whole, which will complicate itself in ways valuable to its own well being, but as yet unknowable in the now of its beginnings.

There remains the question of how four hundred and forty five million people in Peninsula Europe might be enabled to voice opinion or choose a course of action. For instance, what course of action would four hundred and forty five million people have voted for in response to ethnic cleansing? Or, if given the choice, how would they vote on proposals to preserve the environment, if the appropriate economic incentives were in place?

Helen Mayer Harrison: Research Professor, Department of Visual Arts, University of California, San Diego; born New York, NY; M.A. New York University

Newton Harrison: Research Professor, Department of Visual Arts, University of California, San Diego; born New York, NY; M.F.A. Yale University

Selected Single Exhibitions: The Harrisons have been collaborating as artists since 1971. They have been with Ronald Feldman Fine Arts in New York City since 1974, with »one person« exhibitions in 1974,'75,'78,'80 (uptown as well as downtown),'82,'85,'91 and '93. Other single exhibitions include the Los Angeles County Museum of Art; The Chicago Museum of Contemporary Art; The Maryland Institute, Baltimore, Maryland; The Johnson Museum at Cornell University, Ithaca, NY; The San Francisco Museum of Modern Art; The San Francisco Art Institute; The San Jose Museum of Modern Art; The Grey Gallery, New York University, NYC, NY; The Laguna Museum of Art, Laguna Beach, CA.; Bell Gallery, Brown University, Providence, RI; The Detroit Institute of the Arts, Williams College Museum of Art, Williamstown, MA; Baxter Gallery, California Institute of Technology, Pasadena, CA; Gallery of Art, Washington University, St. Louis, MO; Douglas F. Cooley Gallery, Reed College, Portland, OR; The Museum of Modern Art, Ljubljana, Slovenia; The Neuer Berliner Kunstverein, Berlin; The Museum of the Revolution, Zagreb; The Bauhaus Dessau; The Jeruzalemkapel, Gouda, TheNetherlands; The Kunst-und Ausstellungshalle BRD, Bonn, Germany; The Bluecoat Gallery, Liverpool, England; The Kunstmuseum, Bonn, Germany; Colorado State University, Fort Collins, CO

Selected Group Exhibitions include: Explorations, National Collection of Fine Arts, Smithsonian Institute, Washington, D.C, 1970.; Expo'70, Osaka, Japan, 1970; Art and Technology, The L. A. County Museum of Art, 1971; Eleven Los Angeles Artists, Hayward Gallery, London, 1971; Earth, Air, Fire and Water: Elements of Art,, Boston Museum of Fine Arts, Boston MA, 1971; Fur and Feathers, Museum of Contemporary Crafts, New York, NY; Vesuvio, Henry Gallery, U. of Washington, Seattle, WA and Galeria Il Centro, Naples, Italy, 1972-3; A View of A Decade, Museum of Contemporary Art, Chicago, IL,1974; Kunst Bleibt Kunst -Projekt '74, Kunsthalle, Koln, Germany, 1974; The Venice Bienale, Venice, Italy,1976 & 1980; Couples, PS1, NYC,NY, 1977; Social Works, LAICA, Los Angeles,CA 1979; Contemporary Art in Southern California, The High Museum, Atlanta, GA 1979: Common Ground, The Ringling Museum, Sarasota, FL,1982; Artistic Collaboration in the 20th Century, The Hirshhorn Museum, Washington, DC, 1983; Entre Ciencia e a Ficcao -The Sao Paulo Bienale, Sao Paolo, Brazil, 1985; Documenta 8, Kassel, Germany, 1987; Gedenken und Denkmal, Martin Gropius-Bau, Berlin, Germany,1988; Polemical Landscapes, Museum of Art, University of California, Riverside, CA, 1990; Revered Earth,Center for Contemporary Arts, Santa Fe, New Mexico,1990; Savoir Vivre, Savoir-Faire, Savoir Etre, Centre International d'Art Contemporain, Montreal, Canada1990; Artec '91, the Second International Bienale, Nagoya, Japan, 1991; Kunst, Kultur, Okologie, Galerie Edition, Munich, Germany,1993, Differentes Natures, Vision de L'Art Contemporain, La Defense, Paris, France,1993; Villette-Amazone ,La Villette, Paris, 1996; Encounter with Creation, The Kunsthallen, Brandts Klaedefabrik,Arhus, Denmark:1996; Art Transpennine, The Henry Moore Foundation and the Liverpool Tate,1998; Aufriss, The Grasse Museum, Leipzig, 1997; Maßstabssprung, Leaps of Scale, The Deutsches Architekten Museum, Frankfurt, 1998; Natural Reality, the Ludwig Forum for International Art, Aachen, 1999: The Opening Exhibition, Les Abattoirs, The Museum for Modern and Contemporary Art, Toulouse, France, 2000.

Traveling Exhibitions: include the single artist exhibition, The Book of the Seven Lagoons, traveled by the American Association of Art Museums in 1987-89, and numerous group traveling exhibitions such as Fragile Ecologies, initiated by the Queens Museum in 1992 and traveled by the Smithsonian Institute, and Generation of Mentors, initiated by the National Museum of Women in the Arts, Washington, DC,1994, as well as Differentes Natures, Paris, France.

Projects: Projects completed or in design phases are: a meadow reclamation at Art Park, New York 1977-78; the conceptual design for Baltimore Promenade in Baltimore which is mainly built, 1981; the conceptual design for the reclamation of Devil's Gate Debris Basin in Pasadena, 1987, which is in process; a conceptual design for the master plan for the San Diego Landfill (with Martinez, Cutri and McArdle) in 1992; the design for »A Wetland Walk for Boulder Creek« (proposing an ecological walk at the site of the tertiary treatment plant for the sewage outfall in Boulder, Colorado). Public Art Projects such as, California Wash: A Memorial for the Disappearing Coastal Landscape at Pico-Seagate in Santa Monica (1988-1996) and Disappearing Path in Newport, California in the early 90's have been completed. Invited proposals include the reclamation of a 50 square kilometer strip mine in Bitterfeld, Germany with the Bauhaus at Dessau with a separate proposal for the Muldeaue; a reclamation plan for Tagebau Witznitz at Borna, Germany and A Brown Coal Park for Südraum Leipzig with the Kulturstiftung des Freistaats Sachsen and Siemens AG, »A Forest Promenade for Cergy-Pontoise« at the request of the Minister of Culture for the ring cities of Paris in France; Dreaming the Yarkon Alive Again in Israel at the request of the Tel Aviv Foundation and the City Planner of Tel Aviv; the designs for A Serpentine-Lattice for the Pacific Northwest Temperate Coastal Rain Forest of North America by Reed College and A Grand Park and Meander Walk for UCSD (1984-87) at the University of California, San Diego. Recent projects include The Endangered Meadows of Europe for the roof of the Kunst-und Ausstellungshalle in Bonn, Germany, 1996-1998 - now transformed into meadows for the Rheinaue parks in Bonn. and another meadow situated in a new cultural landscape was designed for an Artpark in Austria. The Green Heart of Holland for the Cultural Council of South Holland is being enacted in part and parts of Casting a Green Net: Can It Be We Are Seeing a Dragon? for Art Transpennine, a collaborative effort with the Liverpool Tate and the Henry Moore Foundation in England are being discussed. A work for the Garonne River in France, the Oder River in Germany and Poland and several other European Rivers for a large project called Peninsula Europe. Part 1: The High Ground are in their initial stages.

Collections: include the Powers Collection in Australia; The National Museum of Modern Art, The Pompidou Center in Paris; The La Jolla Museum of Contemporary Art; The Brooklyn Museum of Art; The Library of the Museum of Modern Art in New York and the Museum of Modern Art in Chicago; the Tel Aviv Museum in Israel; Ronald Feldman Fine Arts, NYC, NY; Metromedia; The Chase Manhattan Bank; The First National Bank of Chicago; ARCO, Inc, Dallas; The Art Gallery of Washington University in St. Louis; the Chicago Office of the American Medical Association, The Albertina in Vienna, as well as various private collections.

Aside from lectures, conferences, journal articles and catalogs, the Harrisons were commissioned by the Schweisfurth Stiftung, München and Expo 2000, Hannover to write a recently completed book on the future of the European landscape: Grüne Landschaften-Vision: Die Welt als Garten, Campus Verlag, Frankfurt, 1999 and a website was made for their ideas for a project called »Peninsula Europe« by the Schweisfurth Stiftung. The address is: www.peninsula-europe.net. Peninsula Europe will open July 28, 2001 at the Alter Rathaus in Potsdam and travel thereafter to the Ludwig Forum in Aachen, France, Italy and Holland as well as other venues now under discussion.